

American *Squares*

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17

SEPTEMBER 1961

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35c

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COMING EVENTS

- Sept. 1: Minot, N.D. Ward Co. Diamond Jubilee Dance.
- Sept. 1-3: Kurhaus, Bad Kreuznach, Germany. EAASDC Fall Round-Up.
- Sept. 1-4: Camp Kaufman, Md. Labor Day S/D Vacation.
- Sept. 1-4: Conneaut Lake Park, Pa. 5th Ann. S/D Vacation. Dreamland Ballroom.
- Sept. 2: Oakland, Calif. Ann. F/D Dancerama. Woodminster Amphitheatre.
- Sept. 2-3: Camdenton, Mo. Fest. Lake Park Pavilion.
- Sept. 2-3: Eureka, Calif. S/D Weekend. Mun. Audit.
- Sept. 2-3: Reedsport, Ore. Labor Day Square Dance Camp.
- Sept. 2-4: Yellowstone Park Wyo. Knothead Jamboree. Old Faithful Lodge.
- Sept. 2-5: Brevard, N.C. Dance-A-Way Holiday. Rainbow Lake Lodge.
- Sept. 3: Columbia, Mo. 4th Ann. Night Owl Dance. St. Joseph's Hall.
- Sept. 3: Kewanee, Ill. Hog Fest. Days Dance.
- Sept. 4-9: Huntington Lake, Calif. S/D Vacation. Lake Shore Resort.
- Sept. 6-11: Troy, N.H. N.H. Fall Camp. East Hill Farm.
- Sept. 8-9: Casper, Wyo. 8th Ann. Oil City Hoedown.
- Sept. 8-9: New Orleans, La. 4th Ann. Fest.
- Sept. 8-10: Shafer Lake, Ind. Ind. Beach Holiday.
- Sept. 9: Vinelands, Ont., Canada. W.N.Y. 2nd Ann. Callers' Workshop. Prudhomme's.
- Sept. 10: Paramus, N.J. 2nd Ann. Knothead Reunion. Garden State Plaza Audit.
- Sept. 16: Little Rock, Ark. Central District Dance.
- Sept. 17: Lima, Ohio. 2nd Ann. Fall Fest. Allen Co. Fairgrounds.
- Sept. 17: Long Beach, Calif. Folk & S/D Fest. Mun. Audit.
- Sept. 17: San Francisco, Calif. Folk & S/D Fest. Sunset-Lawton Gym.
- Sept. 21: Berea, Ohio. 3rd Ann. S/D Fairgrounds.
- Sept. 23: Joplin, Mo. Tri-State Ass'n. Jubilee. Armory & Mem. Hall.
- Sept. 23-24: Richland, Wash. Folk Dance Fest.
- Sept. 24: Leominster, Mass. NE Folk & S/D Teachers, Leaders and Callers Conference.
- Sept. 27: Philadelphia, Pa. DLDV Trail Dance. Garden St. Race Track.
- Sept. 29: Fullerton, Calif. 4th Ann. Fullerton Fest. Sunny Hills Barn.
- Sept. 29-30: Atlantic City, N.J. 7th Atlantic S/D Con. Chalfonte, Had-don Hall, Steel Pier.
- Sept. 29-30: Lubbock, Texas. 2nd W. Tex. Fest. Mun. Coliseum.
- Sept. 29 - Oct. 1: Elkhart Lake, Wisc. Wisc. Round Dance Holiday. Pine Point Resort.
- Sept. 30. Birmingham, Ala. Dance-A-Round.
- Sept. 30: Cleveland, Ohio. Ann. Square Round-Up Fest. Manager Hotel.
- Sept. 30: Indianapolis, Ind. Ind. State Callers Ass'n. Fall Fest. State Fairgrounds.
- Sept. 30: Tacoma, Wash. Rainier Council Fall Fest. Armory.
- Sept. 30 - Oct. 1: Phoenix, Ariz. 2nd Ann. Ariz. Fed. Jamboree. Mike's Red Barn.

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A MESSAGE FROM THE EDITOR

How old is square dancing? Nobody knows for sure but some historians say that the Great Apes danced in circle and square formations. If this is so, square dancing is older than man. Early Christians danced because they were happy. Colonial settlers square danced for relief from work. They were the first square dancers in this country. Square dancing has been a part of our American heritage ever since.

Square dancing increases and decreases in popularity in more or less regular cycles. Before World War II very little square dancing could be found in most parts of the country. After World War II practically everyone square danced. In fact, square dancing was a fad that few people thought would last. In the past decade square dancing has grown and developed into a wholesome, socially accepted form of recreation.

The original founders of AMERICAN SQUARES looked ahead and saw the tremendous potential of square dancing as a leisure time activity. They knew the movement could not progress and grow without sufficient means of communication. Because of this, AMERICAN SQUARES was started by these pioneers of modern square dancing seventeen years ago.

Yes, SQUARES begins its 17th year of publication with this issue. As the senior magazine in the field, our constant goals are the promotion, perpetuation and creation of a favorable image of square dancing.

During the coming years leisure time will play an ever increasing role in our culture. Each individual must learn to use this time well. Square dancing alerts our mental capacities, gives us physical exercise and provide social contact. All of these are necessary for a well-balanced life.

Square dancing is a part of the heritage of the United States. So is SQUARES. We look forward to another seventeen years of leadership in square dancing. Square dancing must continue to grow.

Arvid Olson

SQUARE DANCE STYLING

What makes some square dancers who have the same number of years of dancing experience seem smoother, more graceful, quicker to recover (they *all* goof at times) and seemingly exert less effort but are always dancing in time to the music? As of today, the answer is not in books but the results are seen in the fun they find at any square dance, intermediate or otherwise. So called "rough dancing" can be blamed to one of three things — boredom, show-off-ness, or lack of knowledge of square dance styling. Actual "horseplay" falls into a category of its own and is a subject (or "art") in itself.

These articles will attempt to throw some light on square dance styling. There are always exceptions to these suggestions and new basics or ideas will change the thinking from time to time in order to help the flow of the dance. Above all, dancers must be taught to keep in time to the music and not cut corners unless they are too far behind the call. They should always *be two beats behind the command* which will enable them not to anticipate but to *listen* for the next call. This all makes for "comfortable" dancing but does not affect the "challenge" in any way. Let's start at the very beginning.

HONORS

Men's hands on hip pockets, bow at waist. This is true anytime the man is not using a hand, i.e. weaving the

ring, stars, etc. Ladies hands on skirts to make a curtsy, i.e. bend one knee, other leg extended, toe down — no "bumpers" should show. Since the women wear such full skirts, they should use them at every opportunity, i.e. stars, chains, weaving the ring, bows, etc. Again, no hands dangling.

HAND HOLDS

Gents palms up, ladies palms down. This applies to circle, chains, right and left thrus, swings, etc. In circling, hands held at lady's shoulder height, walk in LOD without gyrations (grapevines) unless all 8 are doing it because somebody is being thrown out of step. On a right and left grand there should be no clutch (mark of a beginner) but palms side by side with an overlap of the thumb for firmness (no lifeless "fish" grip). No throwing of hands over the shoulder but rather sweeping down and letting go in time. Palms up during the promenade by the men will eliminate the constant grabble that goes on sometimes and gives the man a chance to lead and guide his partner to the next maneuver.

SHUFFLE STEP

Lift heels but not the foot, your weight thrown forward. Sandpaper motion on the floor. Teaching this repeatedly will help to keep the dancers from "hopping" especially during the swing. A good rule to follow is to stand tall, feel tall, dance tall (and smoothly). Also true is the fact that

POINTS

By WILLARD ORLICH

if you dance and dress like a square dancer, you'll *be one*.

DO-SA-DO

Back to back until the next call. No twisting or turning unless you are one of the rare people who can come out of a spin and know the correct facing position that you should end up in doing. Examples of this truth are quickly proven in the Grand Do-Sa-Do, Grand Sashay, Ocean Waves, etc.

ALL AROUND THE LEFT-HAND LADY

Not a do-sa-do. Follow your nose around in a circle to come back to face the one you left. In some areas, the girls go into the middle and curtsy, then back out while the men are walking around them to go back home. This motion is repeated by the ladies if the next call is a see-saw (16 counts).

SEE-SAW

Left shoulders, then back to back, face them until the next command, with the exception of the above explanation.

ALLEMANDE LEFT

Hand, wrist or forearm grip depending upon space or speed of call. It is now agreed to take 6 counts instead of 8. Actually it is a turnback motion with the one on your left and should never end still holding that person's hand but to be back facing your partner for the next call or

Willard Orlich, from Akron, Ohio, is a top choreographer. His material appears on Grenn and MacGregor records. These articles on Styling, to appear in SQUARES during the coming months, are of vital interest and concern to all dancers and callers.

squared-up with her. Have everyone do just an allemande left (nothing else) and note the variations.

SWING

Buzz step or walk around. Teach by walking around with partner with a right-hand star motion-then right hip with right-hand under shoulder blade or at waist. Lean away from each other. Left palm up with lady's right palm down, then walk around, gradually going into buzz step (left foot push, right toe against lady's). This will help eliminate hopping.

PROMENADE ENDING

Should be a balance out, swing $3/4$ around, then open up to face set, unless call is to continue swing. Try to discourage whip-lash endings, twirls on a right and left grand, etc. Because it is said that a lady has just so many twirls allotted her lifetime, you wouldn't want to have her use them up beforehand.

GENERAL RULE

The man should lead the lady even if he is wrong (unless the woman can diplomatically change him). This is drawn to a fine line but a man objects to being strong-armed by a lady unless he expects to be helped. In most cases the man will know he went wrong.

COURTESY TURN

From a chain, right and left thru, etc., man leads lady around by the

DANCE CHALLENGING FIGURES SMOOTHLY

leading hand, not push in the back. Same applies to putting the ladies into a chain or star. Don't shove, she'll hate you.

BREAK TO A LINE

Lead out person should break and walk straight away in order to pull line out straight giving the end a chance to turn under before the line goes forward and back (nice and straight).

CROSSTRAIL

Nationally taught for the right person to cross in front of left. In some areas the women cross in front of the men out of courtesy.

CRISS CROSS

This means an active couple cross-trailing thru an inactive couple. Inactive people should always move around to help the actives maintain dancing tempo but should then close back in again.

LADIES TO CENTER

Men with right hands joined with lady's left, twirl them in back to back. Leave them there if this is the call.

BACK TO BAR

Men pull ladies out from center to place them at the bar or ring on their *right* side. Ladies still remain the man's partner until the next call. In some areas ladies walk forward face to face with a 1, 2, 3, Dip — Back 2, 3, 4.

STARS

Ladies star palms up and skirt in either hand. Men do not courtesy turn girl out of a star, use forearm turn. Courtesy turn only from a chain. *Exceptions:* Tea cup chain or on the call, "Ladies chain over, gents chain back", just pull her out here. Men palm star 1/2 way around but use

wrist hold on 3/4 or more with inactive hand on hip pocket.

STAR PROMENADE

Arm around waist, sometimes lady's hand on man's shoulder, i.e., star promenade out of a swing or if the man's shirt is wet. This is not comfortable for a short lady with a tall man. In reversing a star, the *hub* always backs out, it's the shortest distance. During a *regular promenade*, slowing down and pulling into the center will close up a spread out set and stop the rushing to catch up to the commands. The general promenade rule is to go all the way around if the promenade starts at a quarter or less from home position. If in doubt, take the lead from the No. 1 man.

ALAMO STYLE — OCEAN WAVE

No kicking or lunging. This hurts the girls arms. Hit the floor in time to the music before balancing back. A good example to use would be the alamo break with just the initial directions given and then let the dancers do the rest in time to the music, i.e., 1, 2 (hit), 3, 4 (balance back), 5, 6, 7, 8 (turning time to the music), i.e., 1, 2 (hit), 3, 4 (balance back), 5, 6, 7, 8 (turning half about). Repeat, until back to partner, etc. Ocean wave should take the four counts.

TURNBACKS

All done with forearm swings. Help each other around by a firm (not a clutch or weak) lean away turn. Don't try any other kind of a turn-back unless the call says so or is agreed upon by your partner beforehand, i.e., flying saucer, etc. Today's call to "elbow swing" should be done with a forearm turn. Elbows hurt when sticking out and jab.

(continued next month)



"Life is what you make it." You've heard this saying many times. To Johnny Schultz and the Hi-Lo Squares of Phoenix, Ariz. (see above photo), it is an expression of determination.

Johnny Schultz, well-known square dance caller and instructor, joined the Indoor Sports Club, Inc., shortly after his leg was amputated. The thought occurred to him — why not square dance in wheel chairs? As a result, he organized the Hi-Lo Squares in 1952 as a part of the Indoor Sport Club.

The Hi-Lo Squares have presented many exhibitions at festivals, dances, and benefits throughout Arizona. The audience is often amazed by the man-

euvers performed by this group. An allemande left on one wheel may not be a planned routine, but it does happen. And if you think it is easy to square dance in a wheel chair, try it.

The Hi-Lo Squares, the Wheelacades, the group featured in the May 1961 AMERICAN SQUARES, and other such groups perform a two-fold purpose. They give added enjoyment to others and act as a symbol of hope to those who are handicapped in some way. The members make their own lives more worthwhile.

These groups are living examples that life is just what you make it. Why not make it useful and pleasant?

HI-LO SQUARES

INTRODUCE

Does your square dance group round dance? Rounds are an important part of the square dance picture. Perhaps you would like to introduce rounds to your group. Here are some helpful guides to the introduction of round dancing in the square dance movement through the use of drills and mixers. Let's start at the beginning.

First, introduce the dancers to *Open Dance Position*. The man's right and woman's left hands are joined and extended slightly in front at a comfortable level. Explain "Line of Direction" or "Line of Dance" as being counter-clockwise or, from a circle, to the right.

Second, walk to music. This is done with just a normal "going down the street" walk to the beat of the music. Or it can be done in "march" tempo.

Third, dance to music. This is done using the "glide" walk with toes, not heels, leading the step to the beat of the music.

Last, stand tall. Find the perfect balance position of the body. Lean forward until the weight is evenly distributed to balance without discomfort or sway on the balls of the feet. With heels free, bounce up and down without losing balance. Then dance to the music with weight in that position.

After the group has been taught the open dance position, how to walk to music, how to dance to music, and to walk tall, they will be ready to dance a mixer.

DO-SA-DO MIXER

A good rule for the teacher to re-

member is to go "from the known to the unknown; from the simple to the complex." In the *Do-Sa-Do Mixer* (MacGregor Record No. 685 - 78 rpm) there are some simple round dance basics and also the "do-sa-do" basic which has already been taught in the square dance portion of the class. This dance is particularly good as it has in it the first method used in teaching the two-step and also introduces the gents to the "lead" and the ladies to "opposite" footwork.

Form a circle with all hands joined. Do this each time the dancers are put on the floor for rounds. Gents step into the center of hall (COH) to face their partner and the wall. Assume and explain *Butterfly Position*. Join both hands extended generally at ladies shoulder height, or compensate for variance in height. Explain opposite footwork and that instructions are given for the gents.

Meas. 1 — Side, Step, Side, Step

Moving in LOD starting with M's L and W's R feet, step to side on L, step beside L on R, step to side on L, step beside L on R.

Repeat this several times without music and with the "move up one" routine, doing four or eight steps moving LOD, then using a "hold" instead of a "step" on the last count, have them do it in RLOD.

Now send everyone back to his own partner and dance it several times to the music. Explain to the gents how they "lead" in this position with the hand movements to the L when stepping L and to the R when they are stepping R.

By

DORIS & SCOTTY

GARRETT

ROUND DANCING

Meas. 2 — Slide, Slide, Slide, Hold

Dancing the same, step side on L, step beside L on R at a faster pace. Call these "slides". Teach the "hold" count as a touch R toe beside L at in-step. Use the "move up one" and do this several times with new partners. Move three slides and hold to the L, then three slides and hold to the R and repeat. Then go back to original partner and dance to the music.

Next, combine measures 1 and 2. Dance both of them several times without the music. Now dance this to music with several new partners. The last time through is done with own partner.

Meas. 3 and 4 — Same as 1 and 2, only start with M's R and W's L feet and move in RLOD.

Meas. 5 and 6 — Step, Touch, Step, Touch; Step, Touch, Step, Touch;

Step to side on L, touch R toe behind L heel, step to side on R, touch L toe behind R heel. Repeat for a total of four step-touches. Dance just this to the music with three or four different partners. Now dance the mixer this far from the beginning several times starting and ending with original partner.

Meas. 7 and 8 — Do-Sa-Do and On To The Next.

Walk through the eight count do-sa-do and "on to the next" until everyone gets the feel of executing the do-sa-do in six steps. Both gents and ladies move to their left on the last two steps to a new partner. Dance this several times to the music. Walk through the entire mixer slowly and

thoroughly without music several times, each time with a new partner. Then put on the music and dance it all the way through with no stops unless the group is having obvious trouble. Another good rule to remember is "demonstrate."

This is only one of the mixers that can be used for the dancers' introduction to Round Dancing that will give them a real feeling of accomplishment.

This simple type of mixer should be completely familiar to them before they are exposed to any routine which contains the actual two-step. Select mixers, or compose them yourself if you choose, which have forward two-steps and sideward two-steps. When the group is accustomed to dancing this type of two-step, you can teach them the turning two-step.

We use the following easy method of teaching the two-step. Form a circle with the gents in the COH facing their partners in *Butterfly Position*. By now the ladies should be accustomed to instructions being given for the man. However, for the first few times, tell the lady which foot to step on also.

Move in LOD. Slide four steps to the L and touch; slide four steps to the R and touch. Dance this until it is easy for them to perform. Next, cut down to three slides in each direction, then two slides, then one slide and step, touch. The group is now dancing a sideward two-step.

With M's R and W's L hands

(concluded on page 46)

KNOW YOUR

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You'll enjoy square dancing more when you're informed about it. Here is a listing of current square and round dance publications for your reading pleasure.

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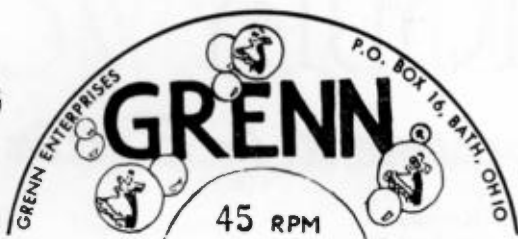
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(concluded on page 35)

ROUNDS FOR STARTING FALL DANCING



"SLEEPY TIME GAL"

by MAIZIE and LLOYD POOLE
Wiesbaden, Germany

"DOODLEY DOO MIXER"

by MILDRED and ALVIN BOUTILLIER
New Orleans, La.

"HEY, LOOK ME OVER"

by BETTY and BOB CARSON
Plymouth, Mich

"AIN'T-CHA GLAD"

THELMA and LARRY JESSEN
Redwood City, Calif.

GR 14030

GR 14031

NOTE: "WALTZ-A-ROUND" GR 14026 is a fine waltz drill.

A REAL ROUSER FOR SQUARE DANCING

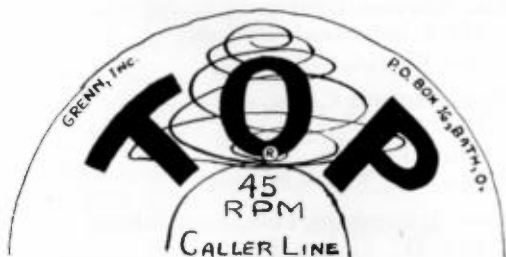
"THAT OLD BILBAO MOON"

called by EARL JOHNSTON

GR 12040

flip instrumental

SQUARES FOR MUSIC-MINDED DANCERS



"GEORGIA ON MY MIND"

called by CURLEY CUSTER
Hagertstown, Md.

TOP 25021

flip instrumental

"MY BABY JUST CARES FOR (SWINGS WITH) ME"

called by JOE TURNER
Bethesda, Md.

TOP 25022

flip instrumental

Manufactured by GRENN, Inc., Box 16, Bath, Ohio

Square Dance Workshop

EDITED BY FRED BAILEY



WOMAN IN LOVE

By Dick Leger

Record: Top No. 25016 — Instrumental/calls by Dick Leger

Figure:

Docey round your corner, a left hand
turn your own
All four ladies chain across and don't
you roam
Keep this girl and promenade, you
see
She's got the ways of a woman in love
Join hands and circle left, go walking
'round and 'round
Allemande left with an allemande
thar, go right-left —
Gents walk in, make a back up star,
you see
She's got the ways of a woman in
love
Shoot that star, go full around, your
corner box the gnat
Pull her by, your partner do-pas-so-
so-so-so —
Corner by the right hand 'round, a
left hand turn your own
All four ladies chain across and don't
you roam
Keep this girl and promenade you see
(full around)
She's got the ways of a woman in love.
(Sequence: Figure four times.)

TRIPPER NO. 5

By Del Coolman, Flint, Mich.

One and three, right and left thru
Two and four, right and left thru
One and three, right and left thru
Two and four, the ladies chain
One and three, the ladies chain
Two and four, pass thru
Go 'round one, stand four in line
Forward eight and back that way
The inside two do a half sashay
Forward eight and back with you
Star thru — guess who?
Allemande left, etc. . .

OUTSIDE WHO?

By Merrill Bales, Adrian, Mich.

The heads go forward, back with you
Go forward again and square thru
Count four hands, then no more
Split the outside, line up four
Forward eight and back with you
Go forward again and star thru
The outside four separate, roll back in
Right and left thru in the middle
again
Then star thru and pass thru
Right and left thru the outside two
Now duck to the middle and
substitute
Right and left thru in the middle you
do
Turn 'em around and pass back thru
There's your corner, left allemande . . .

HEADACHE

By Bob Ferraud, Indio, Calif.

One and three you star thru and pass
thru
Do-sa-do the outside two, all the way
'round
Make an ocean wave, rock it up and
back
Arch in the middle and the ends duck
thru (the two men going under one
arch should be facing the opposite
directions!)
The men turn back, do a right and
left thru
Turn your girl and dive thru, pass
thru
Do-sa-do the outside two, all the way
'round
Make an ocean wave, rock it up and
back
Arch in the middle and the ends duck
thru
The men turn back, do a right and
left thru
Turn your girl and dive thru, square
thru
Three-quarters 'round inside the land
Allemande left, etc. . .

A PROMENADE BREAK

By Dusty Rhodes, Biloxi, Miss.

One and three, you wheel around
Right and left thru the two you found
Turn 'em around and square thru
Three-quarters 'round is all you do
Now forward out and back to the
world

Arch in the middle for a dixie twirl
End ladies chain diagonally across
Turn 'em around and don't get lost
Go forward eight and back with zeal
Now pass thru and wheel and deal
Those who can, you square thru
Three-quarters 'round, look-out, man
Here comes the corner, left allemande
. . .

A QUARTER MORE

By Gordon Blaum, Miami, Fla.

Two and four a right and left thru
Turn that girl as you always do
The head two couples lead to the
right
Circle up four but not all night
Break to a line — here's the deal
Pass thru then wheel and deal *and a
quarter more*
Go forward out and back to the floor
Bend the line and star thru
Then square thru three-quarters
'round
Count to three, watch it, man
Allemande left, etc. . .

LOADED DICE

By Virginia Johnson,
San Lorenzo, Calif.

Number Four Couple, bow and swing
Promenade around the outside ring
Three-quarters 'round is what you do
Crowd right in between those two
Number Two Couple, don't just stand
Promenade right around one man
Crowd right in and there you stand
Number One Couple, bow and swing
Go down the middle and split the
ring
Separate, 'round three, line up eight
Forward eight and back like mice
Just as you are, *shake the dice*
Line up six, back up real nice
As you stand, *shake the dice*

Line up four, now listen to me
Shake the dice right where you be
Forward eight and back with you
Forward again, double pass thru
Face your partner (or Quarter in),
now back away
Shake the dice, don't take all day
Allemande left, etc. . .

BUMBLE BEE SQUARE

By Marvin Shilling

Record: Lightning S No. 506 — In-
strumental/calls by Marvin Shilling.

Opener, Break and Closer:

Left allemande, four ladies star
Two turns, the men stay where they
are
Left allemande, the four men star
Go twice around from where you are
Left allemande — go home and swing
You swing your gal and stay right
there.

Figure:

Four ladies chain and turn you know
You chain 'em back and do-paso
Your corner right your partner left
Your corner right your partner left
Now all eight chain to an allemande
Come back just one and promenade
Head couples wheel around
You're gonna do a right and left
thru
Cross trail back then allemande
Promenade your lady and take her
home with you
Take that lady right back home.
(Sequence: Opener, Figure twice for
heads, Break, Figure twice for sides,
Closer.)

A COOL CAPER

By John Ward, Alton, Kan.

The heads go up and back with you
Now star thru, then pass thru
And star thru, then pass thru
Go on to the next
Two ladies chain across from you
Turn this girl and pass thru
Go on to the next
Two ladies chain across from you
Turn this girl and star thru
Allemande left, etc. . .

SHINE

By Bob Johnston

Record: Dash No. 2530 — Instrumental/calls by Bob Johnston

Opener, Break and Closer:

All four ladies chain, turn 'em Joe
Heads go forward and back, then do-sa-do

Make an ocean wave and rock it man
Make a line of four and drop your hands

Sides star thru then everyone left allemande

It's a grand old right and left go 'round the hall

Do-sa-do your honey, promenade that doll

Promenade around you go, walkin' with sweet smiling Flo

That is why I call her Shine.

Figure:

Heads cross trail, separate, go 'round two

Make that line of four, go up and back with you

Star thru, inside two pass thru go right and left thru

—Dive thru, pass thru, swing old corner

'Round — , left allemande now

Come back one and do-sa-do, then promenade

Promenade go 'round the floor, with the girl that I adore

That is why I call her Shine.

(Sequence: Opener, Figure twice for heads, Break, Figure twice for sides, Closer.)

BE WHERE?

By John Ward, Alton, Kan.

Four ladies chain across from you
Two and four do a right and left thru
The heads go up and star thru

Go forward eight and back with you
Double pass thru across the track

The outside four just U turn back

Now half square thru across from you

Go on to the next and star thru

The center four do a right and left thru

Turn this Sue and square thru three-quarters, man

Look for the corner, left allemande, etc. . .

OLD RELIABLE

By Bob McDaniel, Topeka, Kan.

The head two ladies chain to the right
Turn 'em, boys, and hug 'em up tight

The new head ladies chain across

Turn 'em, men, and don't get lost

Four ladies chain, a grand chain four

Turn 'em again like you did before

Make a ring, don't make a square

Circle to the left with the lady fair

Do an allemande left and allemande thar

Go right and left and form a star

Back 'em up, boys, right where you are

Shoot that star, go all the way around

All eight chain when you come down

Turn that girl and don't just stand

With the lady on the left, left

allemande

Partner right, go right and left

grand . . .

E Z DEAL

By Gus Robb, Oklahoma City, Okla.

The head two ladies chain to the right

And the new head ladies chain across

The heads to the right and circle four

The head gents break, make a line once more

It's forward eight and back you reel

Then pass thru and wheel and deal

The center four a right and left thru

Turn 'em around, pass back thru

Square thru with the outside two

Count four hands, here's the deal

Line up four, then wheel and deal

Center four a right and left thru

Turn 'em around and square thru

Three-quarters 'round, count 'em, man

Allemande left, etc. . .

EIGHT CHAIN HALF QUICKIE

By Singin' Sam Mitchell, Tucson, Ariz.

The heads square thru in the usual way

Just count to four and hear me say

Eight chain half, you're doing fine

(Eight chain half is four hands!)

All star thru at the end of the line

Half square thru, look-out, man

Calif, twirl, left allemande, etc. . .

FIREBALL MAIL

By Dick Houlton

Record: Old Timer No. 8169 — Instrumental/calls by Dick Houlton.

Opener, Break and Closer:

Allemande left your corner and then
go allemande thar

Go right and left and form a star,
men center with a right hand star
Shoot that star to the heaven's whirl
Go right and left to the second girl
Men center with a right hand star —
back along allemande thar

Shoot that star go right and left grand
Every other girl with every other
hand

Meet your girl and promenade —
promenade along

Look at her run, look at her sail
Let her by, by, by — Fireball Mail.

Figure:

One and three go up and back, do a
right and left through

Turn your girl and star through —
Calif. twirl

Do a right and left through the out-
side two, turn your girl and then
Dive through — pass through — left
allemande

Well, walk right by your partner
Swing the next girl 'round and 'round
Allemande left your corner, promen-
ade your own girl 'round

Look at her run, look at her sail
Let her by, by, by — Fireball Mail.
(Sequence: Opener, Figure twice for
heads, Break, Figure twice for sides,
Closer.)

JUGGLING THE CANS

By John Ward, Alton, Kan.

Promenade and don't slow down
Keep on a-going around the town
The girls roll back just one man
Promenade the next, go 'round the
land

One and three wheel around and star
thru

Then all four couples Calif. twirl

Now if you can, you star thru

Then all four couples Calif. twirl

Now if you can, you star thru

Then all four couples Calif. twirl

Allemande left, etc. . .

A TRIPLE STAR THRU BREAK

By Dick Click, Aloha, Ore.

The sides pass thru, turn back you do
The head two couples star thru
Right and left thru, turn that Sue
Triple star thru, that's what you do
One, two, three then line up four
Go forward out and back once more
Arch in the middle for a dixie twirl
Then pass back thru across the world,
bend the line

Four ladies star to the opposite man
Catch her left, left allemande, etc. . .

PICKLES

By Vaughn Parrish

Record: Blue Star No. 1581 — Instru-
mental/calls by Vaughn Parrish.

Opener, Break and Closer:

Head two couples right and left thru,
side two ladies chain

Head two couples right and left back,
side ladies chain again

Put her on your right and make a
ring, circle to the left you know

Walk all around your corner, turn
your partner left elbow

It's partner left then corner right, and
partner left hand swing

Gents star right girls promenade,
'round that big old ring

Then allemande left your corner,
promenade your honey

Gee, oh, golly, you oughta' see Pickles
now.

Figure:

You all join hands and circle to the
left, and wear a great big smile

Then allemande left your corner,
weave around that ring awhile

It's in and out and out and in, when
you meet do a do-sa-do

Go back to back then corner swing,
swing a brand new beau

Then you all go right in single file,
go walkin' 'round the floor

The girls roll back and pass on man,
do-sa-do once more

Go back to the corner, promenade,
gonna walk her home

Gee, oh, golly, you oughta' see
Pickles now.

(Sequence: Opener, Figure twice for
heads, Break, Figure twice for sides,
Closer.)

A QUICK QUICKIE

By Les Linn, Miami, Fla.

The four little ladies chain across
Turn 'em, men, and you won't get lost
New side ladies chain to the right
Turn this girl, don't take all night
Face your new partner and star thru
Cross-trail and skip one girl

(Cut-across could be used in lieu of
Cross-trail — they accomplish the
same thing)

Allemande left the corner of the
world . . .

GOOD NOOSE

By John Ward, Alton, Kan.

The heads go up and back you whirl
Go forward again and STAR TWIRL
Face the sides and STAR TWIRL
Go on to the next, a right and left
thru

Turn 'em around and pass thru
Go on to the next, square thru —
three-quarters, man
Look for the corner, left allemande . . .

FIREBRAND

By Clarence Watson, Blue Springs, Mo.

Head couples forward and back with
you

Forward again and pass thru
Separate, go around one
Come into the middle and star thru
Circle half and hear me say
Whirlaway with a half sashay
Box the gnat across from you
Come on back, a right and left thru
Turn your girl and star thru, pass
thru

Star thru with the outside two
Circle half and hear me say
Whirlaway with a half sashay
Box the gnat across from you
Come on back, a right and left thru
Turn you girl and star thru, circle
half

Dive thru and pass thru
Star thru with the outside two
Circle half and hear me say
Whirlaway with a half sashay
Box the gnat across from you
Come on back, a right and left thru
Turn your girl and star thru, circle
half

Dive thru, star thru, cross-trail thru
Allemande left, etc. . .

CANNED HASH

By John Ward, Alton, Kan.

The heads go up and come on back
Head ladies chain across the track
The same head couples go out to the
right

Circle up four with all your might
The head gents break and line up
four

Go forward eight and back once
more

Now if you can, you star thru
Two ladies chain across from you
Then all four couples Calif. swirl
Now if you can, you star thru
Two ladies chain across from you
Then all four couples Calif. swirl
Now if you can, you star thru
Two ladies chain across from you
Then all four couples Calif. swirl
Allemande left, etc. . .

STEALING KISSES

By Johnny Sauer

Record: Sets In Order No. 112 — In-
strumental/calls by Bob Page.

Opener, Break and Closer:

Allemande your corner, do-sa-do your
partner

Men star left, go one time around
Pass your partner, catch all eight now
Back with the left, a full turn, to the
corner go

Box the gnat, do-sa-do, back to back
you whirl

Allemande left your corner then let's
promenade your girl

She's stealing kisses, precious kisses
Be careful she may steal your heart

Figure:

First and third a half sashay, star thru
across the way

Split the sides, go 'round one, now
swing your own awhile

Two and four a half sashay, star thru
the same way

Allemande left new corner girl, grand
right and left

When you meet new partner, let's
promenade the set

She's stealing kisses, precious kisses
Be careful she may steal your heart.

(Sequence: Opener, Figure twice for
heads, Break, Figure twice for sides,
Closer.)

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THE LAST DRAW

By John Ward, Alton, Kan.

One and three go out to the right
Circle up four in a fool's delight
The head gents break and line up
four
Go forward eight and back once more
Do a right and left thru and turn the
girl
Pass thru, fold the line, STAR TWIRL
Do a right and left thru and turn the
girl
Pass thru, fold the line, STAR
TWIRL
Do a left square thru, count four
hands, man
Look for the corner, left allemande . . .

STONE MOUNTAIN BACK BREAKER

By Robbie Robinson, Stone Mt., Ga.

Four ladies chain, a grand chain four
Turn the girls, we'll dance some more
Two and four go right and left thru
And one and three 'gonna pass thru
Separate and go 'round one you do
Come into the middle, right and left
thru
Wheel full around to the outside two
Right and left thru, don't you blunder
The inside arch and the outside under
Star thru, pass thru, quarter in (or face
your partner)
Substitute, star thru, cross-trail
There's the corner, left allemande,
etc. . .

A QUICKIE

By Don Owen, Buffalo, N.Y.

The two head ladies chain across
Turn 'em, boys, and don't get lost
The heads go right and circle up four
The head gents break and line up four
Go forward eight and back in time
Now pass thru and *fold the line*
Half square thru, that's what you do
Go forward out and back with you
Shuffle the deck, that's two by two
Girls turn left, the men go right
Do a *dixie grand*, don't take all night
Right, left, right, look-out, man
There's your corner, left allemande,
etc. . .

NEW BASICS

New "basics" add variety and interest to square dancing. Some become a permanent part of our activity, some die a fast death. Each month a current proposed "basic" is explained and workshopped for your consideration.

STAR TWIRL BASIC

By Pete Peters, Maumee, Ohio

This movement is the combination of two previously accepted basics — Star Thru and Calif. Twirl. If done from the usual home positions by the head couples, they would Star Thru with the opposite (using ladies' left and men's right hands) and then, without letting go of that hand-hold, do a Calif. Twirl. The result would be everyone facing their original corner. The reason given for the creation of this pattern is that if dancers were given Star Thru immediately followed by Calif. Twirl *without mentioning that the Calif. Twirl should be done with the girl on the right*, the average dancer would "try" to do the Calif. Twirl with the girl across from him (after the Star Thru).

STAR TWIRL FIGURES AND BREAKS

By Pete Peters, Maumee, Ohio

The heads go forward, back with you

Forward again, a right and left thru
Square thru in the middle of the world

Count four hands, then STAR TWIRL
(with the outside two)

Arch in the middle for a dixie twirl
Square thru across from you

Four hands 'round, that's what you do
Then a right to mother, pull her thru
There's your corner, left allemande,
etc. . .

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Four ladies chain, that's what you do
Two and four do a right and left thru
One and three STAR TWIRL you do
Right and left thru the outside two
Dive thru, pass thru, STAR TWIRL
the outside two
Then forward out and back with you
Now bend the line and square thru
Give a right to mother, pull her thru
There's the corner, left allemande,
etc. . .

Just promenade, go 'round the town
Keep on going and don't slow down
One and three, you wheel around
Star thru, then right and left thru
Turn that girl and STAR TWIRL
Arch in the middle for a dixie twirl
Cross-trail thru, look-out, man
There's the corner, left allemande,
etc. . .

Just promenade, go 'round the town
One and three gonna wheel around
Do a STAR TWIRL, then look-out,
Mac
Everybody now gonna U turn back
Right and left grand go 'round the
track . . .

THE WEAK ARM STAR

By Don Zents, Lima, Ohio

Heads STAR TWIRL, that's what you
do
STAR TWIRL now with the outside
two
Move on to the next and star thru
Right and left thru and turn your
Sue
Dive thru, pass thru, half square thru
the outside two
Move on to the next and star thru
Right and left thru and turn your Sue
Dive thru, pass thru, STAR TWIRL
with the outside two
Move on to the next and star thru
Right and left thru and turn your
Sue
Dive thru, pass thru, half square thru
the outside two
Move on to the next and star thru
Right and left thru and turn your
Sue
Dive thru, pass thru, left allemande . . .

ROUND DANCE ABBREVIATIONS AND SYMBOLS

Time and space can be saved in written round dance instructions through the careful use of abbreviations and symbols. The abbreviations listed here have been accepted as standard terminology in the round dance field. Knowing them will enable you to interpret written instructions faster, easier and more accurately. These symbols are used in our Round Dance Workshop each month.

SYMBOLS

& — And
B&C — Bow and Curtsy
Bal — Balance
Bwd — Back or backward
COH — Center of the hall
CP — Closed position
Cpl — Couple or couples
Ct — Count or counts
CW — Clockwise
CCW — Counterclockwise
Diag — Diagonal (ly)
Fig — Figure
Ft — Foot
Fwd — Forward
Intro — Introduction
L — Left
LF — Left foot
LOD — Line of Dance
M — Man, Man's, Men
Manuv — Maneuver (ing)
Meas — Measure (s)
Mvt — Movement
Opp — Opposite (foot or hand)
Pdb — Pas de Basque
Pos — Position
Pts — Partner (s)
R — Right
RF — Right foot
RLOD — Reverse line of Dance
R/D — Am. Round Dance (ing)
S/D — Square Dance (ing)
St. Pos — Starting position
Swd — Sideward
Twd — Toward
Wt. — Weight
W. — Woman (en)'s
XIB — Cross behind
XLOD — Across Line of Direction
XIF — Cross in front



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Round Dance Workshop

EDITED BY MARY + BILL LYNN



IRISHMAN'S TANGO

By Frankie and Pat McWhorter

Record: Windsor No. 4668.

Position: Open-Facing, M bwd twd COH, M R and W hands joined.

Footwork: Opp through the dance for M and W, steps described are for the M

Introduction:

Meas:

1-2 Wait; Wait;

3-4 Apart, Touch, Together, Touch (to closed); Dip BWD, -, Recover, -;

M step bwd twd COH on LF, touch R toe beside LF, step twd pts on RF turning 1/4 L to face LOD in CP, touch L toe beside RF; M dips bwd in RLOD on LF bending L knee keen:- R leg straight, hold 1 ct, recover by placing wt fwd on RF, hold 1 ct;

Dance:

PART A

1-4 Walk, -, 2, -; FWD, Side, Draw, -;
Walk, -, 2, -; FWD, Side, Draw, -;

In CP step fwd slowly in LOD on LF, hold 1 ct, step fwd on RF, hold 1 ct; step fwd quickly on LF, step to side twd wall quickly on RF, draw LF slowly to RF but keep wt on R, hold 1 ct; repeat action of meas. 1-2 starting again with M LF;

5-8 Walk, -, 2, -; Side, Close, Dip (Banjo), -; Rock, Rock, FWD, -; FWD, Side, Draw, -;

In CP M step fwd in LOD slowly L, R; step quickly to side twd COH on LF, close RF quickly to LF, dip bwd in RLOD on LF leading W into Banjo pos (W dips fwd on R in RLOD), hold 1 ct; still in Banjo M rocks fwd on RF bwd on LF (W bwd on L, fwd R), M steps slowly fwd in LOD on RF, hold 1 ct; leading W into CP step fwd quickly on LF, step to side twd wall quickly on RF, draw LF slowly to RF, hold 1 ct;

9-12 Walk In, -, 2, -; FWD (L Open), Side, Draw, -; FWD, -, Fan Thru, -; FWD, Side, Draw, -;

Turning sharply into Semi-Closed pos to face COH, M steps slowly fwd L, R; keeping M L W R hands joined, M takes a short quick step fwd on LF turning 1/4 R as he leads W across in front of him to a L open pos to face LOD (W takes a long step across on RF turning 3/4 L face), M steps quickly to side twd wall on RF (W twd COH), draw LF slowly to R, hold 1 ct; step diag fwd twd LOD and pts on LF, hold 1 ct, M sweeps RF around and thru keeping toe on floor and close to LF as he fans thru turning in twd pts 1/2 L face (W 1/2 R face) stepping fwd on RF and assuming Semi-Closed pos to face RLOD, hold 1 ct; M leads W into CP (W turns 1/2 L face) as he steps quickly fwd in RLOD on LF, step quickly to side twd COH on RF, draw LF slowly to RF, hold 1 ct; ending in CP M facing RLOD;

13-16 Walk Out, -, 2, -; FWD (L Open), Side, Draw, -; FWD, -, Fan Thru, -; FWD, Side, Draw, -;

Turning sharply into Semi-Closed pos to face wall, repeat action of meas 9-12 step L, R; twd wall keeping M L W R hands joined, open to face RLOD, fan RF thru to face LOD; lead W into CP step fwd in LOD on LF, step to side twd wall on RF, draw LF to RF, hold 1 ct; end facing LOD in CP.

PART B

17-20 Walk, -, 2, -; Pivot, 2, FWD, -; Walk, -, Face, -; Side, Behind, Side, Draw;

Turning into semi-closed pos to face LOD, M steps fwd slowly L, R; in CP do a cpl pivot in 2 quick steps L, R, one full turn, step fwd in LOD on LF in semi-closed pos, hold

1 ct; step fwd in LOD on RF, hold 1 ct, step fwd on LF turning 1/4 R to fact pts, hold 1 ct; step to side in RLOD on RF, step on LF XIB (W XIB) of R, step to side on RF, draw L to R;

21-24 Walk, -, L, -; Rock (Fwd), Rock (Bwd), Dip BWD (to Banjo), -; Recover, -, Around, -; Around, 2, Side, Draw;

Semi-Closed pos step fwd slowly L, R; rock fwd L, bwd R (W fwd R bwd L turning 1/2 L face into Banjo pos), M dips bwd on L in RLOD W fwd on R) hold 1 ct; recover fwd on RF (W bwd on L), hold 1 ct, in Banjo pos walk around CW slowly LF, hold 1 ct; quickly R, L, around to end facing LOD in CP step to side twd wall on RF draw LF to R;

25-28 Repeat action of meas 17-20.

29-32 Repeat action of meas 21-24.

SLEEPY TIME GAL

By Lloyd and Maizie Poole

Record: Grenn No. 14030.

Position: Open for Introduction.

Dance starts in semi-closed

Footwork: Opposite throughout.

Introduction:

Meas:

1-4 Wait 2 Meas

Apart -; Touch -; Together -; Touch -;

In open pos step apart on L, touch R beside L; step together on R, touch L beside R, assuming semi-closed pos.

Dance:

1-4 FWD Two-Step; FWD Two-Step; Turn Away, 2, 3, Swing; Together, 2, 3, Touch;

Two fwd two-steps LOD; turn L-face twd COH (W R-face twd wall) and walk fwd three steps L, R, L, swing R around making L-face turn to face wall (W swing L making R-face turn to face COH); walk fwd three steps to pts R, L, R, touch L beside R, assuming BUTTERFLY BANJO pos.

5-8 Banjo Around, 2, 3 -; Cross Over, 2, 3, -; Side, Touch, Side, Touch; W Twirl, -, 2, -;

In Butterfly Banjo walk three steps

CW, L, R, L, -; in a half circle; change sides in three steps R, L, R, -, (Calif. Twirl, W Crosses under joined lead hands (M R, W L) with a L-face turn on third step to face pts, assuming Butterfly pos, M bwd to COH; step swd LOD (short step-almost in place) on L (sway body twd LOD) touch R beside L, step swd RLOD (short step) on R, (sway twd RLOD) touch L beside R; walk fwd LOD two slow steps L, R, while W does a R-face twirl in two steps under joined lead hands (M L, W R), assuming semi-closed pos facing LOD.

9-12 FWD Two-Step; FWD Two-Step; Turn Away, 2, 3, Swing; Together, 2, 3, Touch;

Repeat Meas 1-4.

13-16 Banjo Around, 2, 3, -; Cross Over, 2, 3, -; Side, Touch, Side, Touch; W Twirl -, 2 -;

Repeat Meas 5-8, ending in loose-closed pos.

17-20 Side, Close, Cross, -; Side, Close Cross; -; Two-Step Turn; Two-Step Turn;

In loose-closed, M bwd to COH, step swd LOD on L close R to L, XIF L over R, (W XIF also); step swd RLOD on R, close L to R, XIF R over L; do two turning two-steps prog LOD.

21-24 Side, Close, Cross, -; Side, Close Cross, -; Two-Step Turn; Two-Step Turn;

Repeat Meas 17-20.

25-28 Side, Behind, Side, In Front; Wall -, Walk; Side, Behind, Side, In Front; Walk -, Walk -;

In loose-closed step swd LOD on L, XIB on R, swd on L, XIF on R; in LOD walk fwd in semi-closed two slow steps L, R; repeat this action.

29-32 FWD Two-Step; FWD Two-Step; W Twirl -, 2 -; Walk -, 2 -;

Two fwd two steps LOD; walk fwd four slow steps while W makes one slow R-face twirl in two steps under joined lead hands (M L, W R); coming into semi-closed in two walking steps, to repeat dance. On the last time thru, do a very slow twirl, B&C.

NAUGHTY, BUT NICE

By Fern and Dave Davenport

Record: Aqua 212.

Introduction:

Wait 2 meas. Acknowledge pts. Face LOD in open pos., inside hands joined.

Dance:

Meas:

1-4 FWD Waltz; Lady turn (M MANUV), 2, 3; Right Turning Waltz; Twirl, 2, 3;

One fwd waltz in LOD; while W does a solo L-face SPOT turn, M waltzes around RLOD; one R-face turning waltz leading bwd on L, turning 1/2 to end M facing LOD; W twirls R-face under leading hands (M L & W R) as M steps R-L-R in place;

5-8 Side, Swing, -; Reverse Twirl, 2, 3; BAL. BWD, Touch, -; Open, Touch, -;

Both step twd COH (M on L & W on R), both swing free ft across in front; W makes one full L-face twirl under their joined hands in 3 steps, L-R-L, almost in place to end in CP M facing LOD (M steps R-L-R manuv slightly to fit W twirl) In CP M bal bwd on L in RLOD; pts return to open pos with step-touch, both facing LOD, inside hands joined.

9-12 Repeat Meas 1-4.

13-14 Repeat Meas 5-6.

On meas 6 as W does reverse twirl, M steps R-L-R manuv to Banjo pos at end of meas 6. M must make this manuv on last ct of meas 6. M facing LOD

15-16 BWD, -, Close; BWD, -, Close;

Canter rhythm. M steps bwd in RLOD on L, close R to L on 3rd ct changing wt. Same for meas. 16.

17-20 Banjo FWD Waltz; FWD, 2, Manuv; R Turning Waltz, Waltz to Sidecar;

Waltz fwd in LOD; Waltz fwd again turning to face pts in CP on

last ct of meas. 18; 2 R turning waltzes ending in sidecar pos. Care should be taken not to turn too fast in the waltzing so as to acquire the sidecar pos too soon. The last ct of meas. 20 is soon enough. M is now facing LOD.

21-22 Sidecar FWD Waltz; FWD Waltz;
2 waltzes twd in LOD in Sidecar pos.

23-24 M Waltz Around; Waltz To Open;

W makes 1/2 L-face turn in place following her pts lead and stepping R-L-R to face LOD CP with pts at end of meas. 23 - M waltzes around the W and turning 1/2 L-face to face RLOD, (M does not step between pts ft) leading his partner to CP at end of meas. 23; It will be found that the W must make her 1/2 L-face turn in Place. W steps fwd between her pts ft as M steps bwd in LOD (WL & M R) ct 1; W steps fwd & slightly to her right to open pos inside hands joined cts 2 & 3; M turns L-face 1/2 L & R to face LOD in open pos, inside hands joined; This 1/2 turn is done in place by M.

25-28 FWD Waltz; Face To Face; BWD to BWD; Turn on Around;

Waltz fwd in LOD swinging joined hands fwd & turning slightly bwd to bwd; Waltz fwd in LOD turning to face pts joining free hands & releasing joined hands on last ct of meas 26; Continue waltzing in LOD & turning bwd to bwd swing newly joined hands (M L & W R) thru twd RLOD; Release joined hands & continue turning (solo) M R-face and W L-face to face pts 1/2 turn required) & assume CP.

29-32 Waltz; 2; 3; Twirl to Open;

3 R turning waltzes twirling to open pos on meas. 32 to resume start of dance.



SWINGING THREES

SWINGING THREES is a collection of folk games and dances, play-party games and circle mixers using three people instead of couples. SWINGING THREES is usable in mixed groups of uneven numbers like 4-H Club gatherings, church youth socials, mixed age groups and PTA family events. These mixers add variety to parties and help those taking part meet new people.

BUTTERFLY
(Flying Dutchman)
(Paul Jones)

Source:

Traditional

Nationality:

American

Skills:

Step-swing, elbow swing

Record:

Soma No. 1008

Tempo:

First 8 measures in 3/4 tempo and
second 8 measures in 2/4 tempo

Formation:

Circle of threes facing counterclockwise. May be all men, all ladies, or mixed with odd person in the center

Position:

Inside hands joined

Start:

All step on left foot, swing right foot

Dance:

Meas

Figure

1-8 Step-Swing, and Step-Swing, etc.

Threes move forward slowly in time to music, one step-swing to each measure starting on the left foot in waltz rhythm

9-16 Right Hand Lady With The Right Elbow; Left Hand Lady With The Left Elbow, etc.

The center person turns the right hand person with the right elbow

once around, then the left hand person with the left elbow, and continues to alternate back and forth until the music changes to waltz again.

REPEAT ALL.

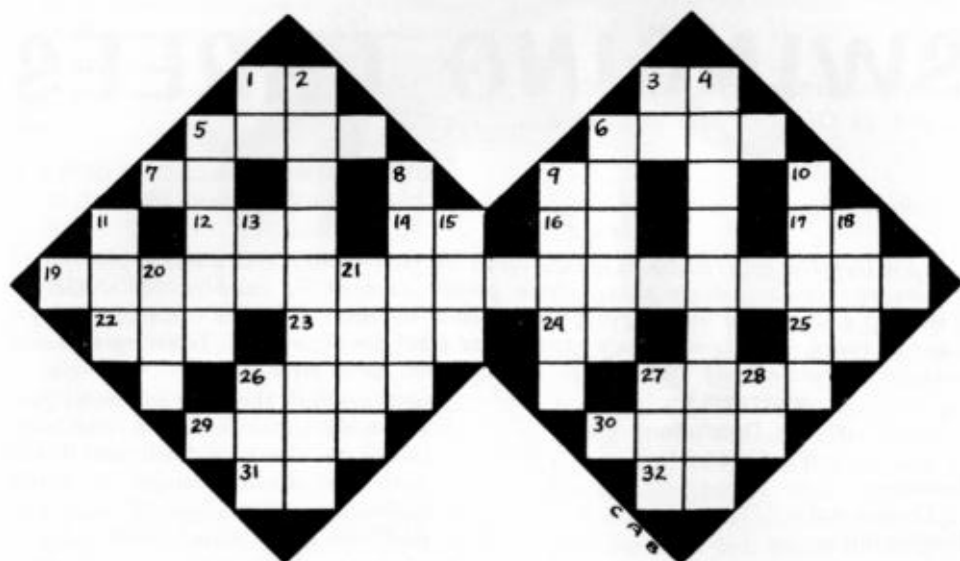
Variations:

The center person may move up to the next three after the elbow swings to start the dance with a new set. To add an element of surprise and enjoyment in the elbow turns, the center person may choose to turn his left partner with the right elbow and the right partner with the left elbow. Another element of surprise can be added when the center person turns one or the other partner twice in succession instead of the usual once. With live music the orchestra may add another element of surprise by varying the number of measures of waltz and two-step.

SWINGING THREES has been adapted for exclusive publication in "SQUARES" from a booklet compiled by Edmund Lukaszowski for the Minnesota Agricultural Extension Service. Copies of this booklet are available at 50 cents each from Bulletin Room, Institute of Agriculture, University of Minnesota, St. Paul 1, Minn.

Square Puzzler

by CATHIE BURDICK



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12. Fore Grip
14. Note of Scale
16. Chinese Mile
17.'s Been A Long Long Time
19. Often Heard Call
22. Tree
23. Trim
24. Sportscar
25. Body's Baby Now
26. Wonderful
27. Vats
29. Children
30. Bend the
31. Oh, Lonesome
32. Advertisement (abbr.)

DOWN

1. Exclamation
2. March 2 by 2
3. News Service (abbr.)
4. Reverse Direction
5. Back
6. Your Sweet
8. Spic and Span
9. Style
10. Omens
11. Del
13. Right and Left (abbr.)
15. Astern
18. Conjunction (Var.)
20. Johnston (new)
21. Hawaiian Neckpieces
26. Hub Flies Out, Flies In
27. Aunt (Spanish)
28. There'll Some Changes Made

(See Page 37 for Solution)

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OKLAHOMA

"Whereas, Square Dancing is a way of life, a force for good in our communities, a means of providing wonderful fellowship, stimulating recreation and friendly relaxation for ten thousand citizens of our state." Oklahoma's Governor, Howard J. Edmondson recently set aside one week as State Square Dance Week. He issued a proclamation, including the above paragraph in honor of the 15th Annual Square Dance Jamboree which was held at the Municipal Auditorium in Oklahoma City last spring. Del and Nita Tieman, Central District officers are shown accepting this proclamation.

The theme for the Jamboree was the "South Seas." Decorations included an ocean liner, shipwrecked sailors, pirates, palm trees and small islands. There was even roaring surf to make the setting seem realistic.

Over 15,000 dancers and spectators attended for the fun and the hope of learning new dances and gaining new ideas and friends. Guests included square dance callers from many different states. These guests were honored at a Pre-Party Dinner which was the kick-off for the Jamboree. Warren Kinder, Mel Holly, and Woodie Turley were guest callers and Wayne and Norma Wylie and Russell and Ouita Corbin instructed the Round Dancing.

Dancers everywhere are invited to attend the next Jamboree on May 4, 5 and 6, 1962.

KNOW YOUR HOBBY

(concluded from page 17)

The Square Dance Caller
1707 N. Pine Street
Davenport, Iowa

Square Dance News
760 Audrey Avenue
Campbell, California

Square Dance News
2528 North Main Street
Waterbury 12, Connecticut

Square Dance Where?
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Squares & Circles
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St. Louis 3, Missouri

Swing Your Partner
Room 242, County Office Building
White Plains, New York

Tips
445 S. 22nd Avenue
Birmingham 5, Alabama

Viltis, Vyts Beliajus
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Denver 1, Colorado

Virginia Square Dance Bulletin
202 Twin Oak Place
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Whirlaway News
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OUT[®] of the[®] MAIL[®] BAG[®]

Dear Arvid:

... We think your magazine is just tops in every respect. We find your Round Dance column very helpful — also the Record Listings. It was our good fortune to have found your booth at the Detroit Convention ...

Ira and Fred Noble
Sault Ste. Marie
Ontario, Canada

Dear Arvid:

In the October 1960 ... American Squares Charley Thomas and Bart Haigh wrote concerning the question of insurance covering accidents that might happen at a square dance ... I only know of two accidents worthy of mention ...

... A dancer somehow bumped a woman in the eye with his elbow causing an injury which resulted in a detached retina. In addition to being very painful, a delicate operation was required ...

... A man dancer stumbled and fell and a woman fell over him, hitting her face on the floor and partially knocking out three front teeth. She had to have dental surgery, have the teeth removed, and suffered for weeks ... This accident happened in a fine building, the property of the Recreation Department, and none of

COVER TALK

This month is the 17th anniversary of AMERICAN SQUARES and we're mighty proud of it. "SQUARES" has been serving dancers, callers and leaders throughout the country longer than any other square dance publication. You are an important part of our growing family of readers. You have made the past years successful ones for square dancing. Now is the time to look forward to an even brighter future.

the bill was paid by the city . . .

. . . Neither the owners of the buildings nor the callers were at fault (in either case) . . . Could a policy be written that would be similar to an automobile insurance policy with a fifty dollar deductible clause? It would eliminate all of the small accidents and would be aimed at helping out on any big ones . . .

. . . There are many details that would have to be worked out but I am sure that if this procedure were carried out the cost of such a policy would be within the reach of any caller. Very few callers get rich doing their calling and an added expense of a high priced premium would be out of the question . . .

Mention was made about starting a National Square Dance Callers Assn. to bring down the cost of the yearly premium . . . If it were started with the idea of protection only, and not just to sell us another badge that we don't need, I would join. We already have too many so-called clubs whose only idea is to sell another badge or book or something . . .

Fred Heckel
Chicago, Ill.

Many callers presently carry a personal liability insurance policy to cover them in such cases. A special policy for individuals, clubs and organizations would seem to be worthwhile. What is your opinion on this important subject? Are you protected?

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By Mary and Bill Lynn

"For it's a long time from May to September" — or thereabout — goes the words of the familiar "September Song". But does this really apply to Round and Square dancers? With our activity going full blast throughout the hot months, the summer seems to pass with swift hops, skips and jumps.

Little or no difference will be noted at the onset of the "fall season — 1961" for the frequency of our get-togethers are so evenly paced nowadays — season to season.

Each of us has acquaintances who

would be interested in dancing but have not had the opportunity to attend instruction sessions. It is certainly true that no activity can grow, let alone survive, without new blood. Leaders in both Squares and Rounds agree that the most effective promotion of new dancers is by personal contact. Newspaper advertising, posters, etc., have their place in promotion but cannot compete with friendly contact. Round dancers and Square dancers alike have the responsibility to introduce this stimulating activity to

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their non-dancing friends. How long has it been since you assisted in introducing Square and Rounds to a novice? How to assist the new dancer!

Each of us have a heavy schedule, but please set aside a few evenings to accompany your friends to their first one or two sessions. Since this is a new experience, your presence there also will make them much more at ease.

Encourage their mixing with the rest of the group. Participate by dancing when requested with your friends. Help, but do not teach. Allow the instructor to answer all questions. Relive your own experiences as a novice dancer and you'll have a whale of a good time.

After the first night or two in their new group, allow them to progress by themselves. You may wish to check with them from time to time by telephone to allow them to share their new-found pleasure with you. After

all, these are not now just friends, but soon dancing friends, also.

A Saturday evening "record hop" will be in order after six or eight of their novice sessions. One suggestion — check with their instructor if possible to maintain a proper level for them as they should not be discouraged. Of course, you may wish to show them a routine that is popular at Square Dances, as they will certainly want to learn it soon at their class. Do not suggest routines that are beyond their ability. Remember, we all start together and we progress swiftly and surely with consideration. Let's all help the novice, dancers!

You know a few of our favorite rounds have been dropped since the change-over to 45 rpm records from the 78's. Most Round dancers are welcoming the trend to re-release these favorites on the newer 7 inch discs. We're sure happy that "Naughty, But Nice" is back in our record case once again. Waltz, anyone? See you 'round.

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FROM
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● **HILLTOP BARN** — Once a week square dancers meet at this center for square dancing in Bloomfield, New Jersey. Each Friday night a guest caller shares the program with Marty Winter. Visitors are always welcome.

● **SQUARE ROUND-UP** — The Cleveland Federation of Square & Round Dance Clubs is sponsoring the Annual Square Round-Up on September 30 at Manger Hotel. There will be western style square dancing at all levels. Featured callers are Howard Liffick, Bouncin' Billy Bates, Dean Dreyer and Gloria Rios. Rounds will be conducted by Carl and Pat Smith. For further information contact John and Ann Hucko, 1427 Beaconfield St., Lyndhurst 24, Ohio.

—Tommy Jean and Berle Huffman

● **VACATION** — If you haven't taken a vacation, or would like another, plan to attend the 5th Annual Square Dance Vacation at Dreamland Ballroom, Conneaut Lake Park, Pennsylvania. The staff includes Ange Dalessio, Tom Hoffman, Katy Mackenzie, Howard Leffick and Ann and Andy Handy. Write Kon Yacht Kickers, Box 121, Meadville, Pa. for further information.

● **INTERNATIONAL FRIENDSHIP** — The Gay Squares of Wiesbaden, Germany are doing their part to make square dance friends abroad. Recently, they held their 6th Annual Summer Jamboree. All European area square dance clubs were invited to participate in the Jamboree which was a huge success.

—Maizie Poole

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● **KNOTHEAD REUNION** — The 2nd Annual Knothead Reunion to be held September 10 at the Garden State Plaza Auditorium, Garden State Plaza, Paramus, New Jersey, will feature Al Brundage, Marty Winter, and Chip Hendrickson.

● **CONGRATULATIONS** — The Chicago area dancers recently organized the Metropolitan Chicago Association of Square Dancers. Ray and Edna Waltz were elected President; John and Ruth Suydam, Vice-President; Clint and LaVerne Loos, Secretary; and Bill and Evie Thiel, Treasurer.

To begin their program forty-three member clubs will sponsor a Fun'd Raising Dance, October 1, 1961 in the Civic Center at LaGrange, Illinois from 2:00 to 5:00 p.m.
—Ray and Jean Moeglich

● **RICHMOND FESTIVAL** — The Richmond, Virginia Square Dance Federation is looking forward to a large crowd at the 6th Annual Square and Round Dance Festival, scheduled for October 27-28 at the Hotel John Marshall. Joe Lewis, Joe and Es Turner and Bob Van Antwerp headline the staff. The program includes squares, rounds, workshops and a folk session. For further details write to Bob & Ida Basinger, Registrars, 111 S. Cedar Avenue, Highland Springs, Virginia.
—Roy W. Belz

● **N. H. VACATION** — Enjoy the activities of the New Hampshire Fall Camp at East Hill Farm, Troy, New Hampshire on September 6-11. Contact Ada Page, 182 Pearl St., Keene, New Hampshire for further information. —Ada Page

● **INDIANA NEWS** — Dancers from all over Indiana and surrounding states attended the recent Wabash Whirl in Wabash, Indiana. The spotlight caller was Dave Taylor of Roseville, Michigan. Fred Bailey of Las Vegas, Nevada introduced several of his new numbers.
—Hazel Spall



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The 7th Atlantic Square Dance Convention is the big event for square dancers everywhere during September.

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Joe Lewis, George Campbell, Al Brundage, Curley Custer, Ron Schneider and Earl Johnston will be the featured callers. Round dancing will be presented by Manning and Nita Smith and Dick and Evelyn Doyle.

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Promenaders

What are the main ingredients for a successful Square Dance Club? Versatility and enthusiasm. The Promenaders of Lock Haven, Pennsylvania are holders of these keys to success. Recently they celebrated their Fourth Anniversary of Western Square Dancing with their annual Dinner-Dance, featuring Decko Deck of Washington D.C., calling.

The Promenaders have danced a twice-a-week schedule in the cooler months of the year and cut down to a once-a-week schedule for the summer months since their beginning four years ago. Along with dancing a balanced program of squares and rounds, the Promenaders try to appeal to all dancers by presenting ballroom dancing or any rhythmic dance that is enjoyable to the group. This group believes a combination of different

types of dances creates a greater sphere of interest.

Special Events are included in their program schedule. In the past the Promenaders have had the opportunity of dancing to such people as Jim Brower, Fenton Jones, Les Gotcher, Don Armstrong, Cal Golden, Joe Lewis, Jack Carver, Curley Custer, Manning and Nita Smith, Katie MacKenzie, Frank Lane, Bob Dawson, Gloria Rios, Al Brundage and others. Benefit dancing has also taken its place on the schedule. They have donated \$611 to the local hospital and library.

With a little group organization and enthusiasm, pleasure and entertainment can be yours through a Square Dance Club such as the Promenaders.

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100*	Black Mountain Rag	A	134	4:04	125	Hoed'n Kelly	G	136	4:17	153*	Poke County	A	132	3:05
	Flap Jack	A	136	4:10		Smokey Mt.	F	136	3:47		Hoedown			
105	Wake Up	A	136	3:57	127*	Sugar Foot	A	134	3:55	185	Cripple Creek	A	134	3:07
	Susan					Rag					Chucks	A	132	3:07
107	Eighth of Town	D	136	4:00		Durang's	D	134	4:00		Capers			
	Bully of the Town	F	138	4:08	134	Hornpipe					Beals Break-	A	132	3:50
	Ida Red	A	134	4:06		Tom & Jerry	A	134	3:53	193	down			
110*	Arkansas	D	138	4:04	138*	Houghton	A	132	4:00		Bile Them	A	132	
	Traveler					Hustler					Cabbage Down			
	Dance Aro'd	A	132	4:04	140	Bill Cheatum	A	130	3:05	198	Sally Gooden			
	Molly					Gray Eagle	A	130	3:10		Because Just	132	3:39	
						Rocky Mountain Goat	D	130	3:10		Because			
						Ragtime					Everywhere	132	3:45	
						Annie	D	130	3:03		You Go			

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106	Reno Cross	Les Gotcher		Do Paso What	Les Gotcher		Bend the Line	Les Gotcher
	Rollaway Hash	Les Gotcher	130	Hurricane	Les Gotcher	190	Hash n' Breaks No. 14	Les Gotcher
108	Whirlpool Square	Gotcher		Chain the Line	Les Gotcher		Deep Six	Les Gotcher
	Tunel Through	Les Gotcher	131	Hash 'n Breaks No. 9	Les Gotcher	196	Hash n' Breaks No. 18	Les Gotcher
109	Yo Yo	Les Gotcher		Allemande	Les Gotcher		Twirlin in Dixie	
	Split Your Sides	Les Gotcher		Pass Thru		200	Hash 'n Breaks No. 20	Les Gotcher
126	Hash 'n Breaks No. 2	Les Gotcher	171	Hashin' The Breaks No. 10	Les Gotcher		Wheel and Deal	
	Rollaway Star	Les Gotcher		Little Red Hen				
			172	Hashing the Breaks No. 11	Les Gotcher			
				Wrappin' It Up				

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TOP

No. 25017 Bill Bailey // Instrumental

Square Dance called by Vern Smith

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OLD TIMER

No. 8169 Fire Ball Mail // Instrumental

Square Dance called by Dick Houlton

The call is delivered in a poor imitation of Gotcher's style.

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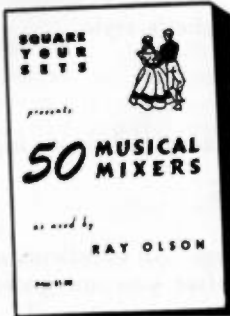
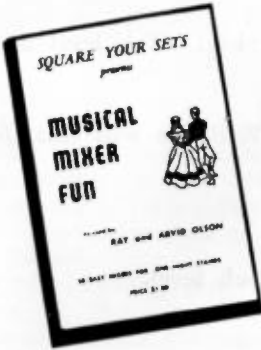
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joined, explain and assume *Open-Facing Position*. Slide to the L moving LOD four steps and pivot half to back-to-back position. The M leads his partner into the pivot with his R hand moving forward toward LOD. Slide four steps to the R and pivot half to face-to-face position. Explain that turning L-face is toward left shoulder and turning R-face is toward right shoulder. As the group masters this, cut down to three slides and pivot; then two slides and pivot; then one slide and pivot. This gives the feel of the turning two-step.

Teach the forward two-step in *Open Position*. Do not draw attention to the "close" step. Cue to use for this is: step left and left; and right and right.

After these forms of the two-step become natural, explain *Closed Dance Position* and have the group take this position with the M's back to COH. Start with four slides and the pivot. Cut down to three, then two, and then one slide and pivot to dance the turning two-step.

The group is now Round Dancing. They have been introduced to Rounds smoothly and easily. After the two-step has been mastered, the waltz is introduced. Waltz presentation will be covered in the October issue of *AMERICAN SQUARES*.

Doris and Scotty Garrett, Hayward, California, presented this material at a Workshop session during the recent Reno, Nevada, Festival. They are the authors of the new MacGregor round dance record "I'll See You In My Dreams."



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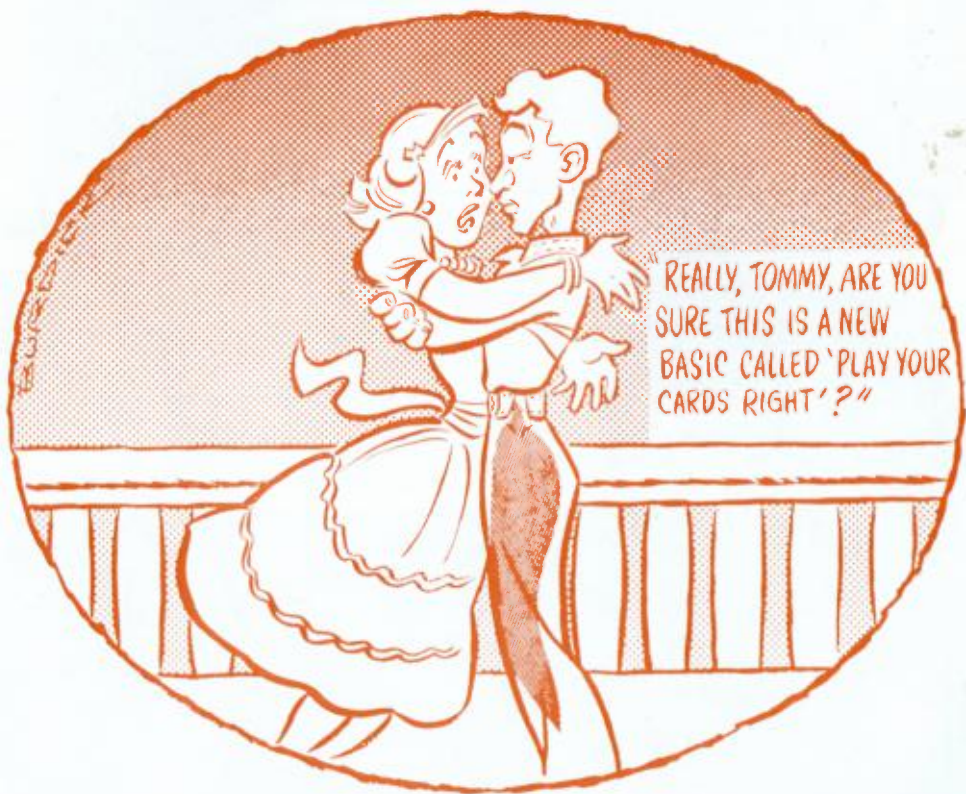
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